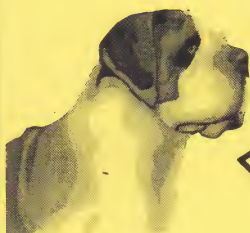


THE NEW WAVE OF GUT AND PASTE ISSUE 5

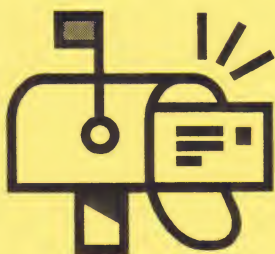


*It's just like visiting the
Circus but without the
animal abuse, candyfloss
and fun! In fact it's just
the shit music and clowns
we have in common...*



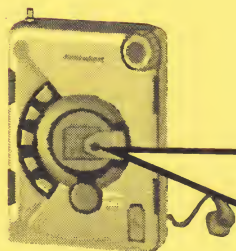


Woof, hello Clip Art Beethoven III here. Sadly not the original Beethoven (don't ask) but his Grandson star of the 3rd (and in most people's opinion's I'm sure) greatest of the Beethoven films. I'm here to introduce issue 5 of TNWOCAP (what an easy to use acronym that is...). Well this issue was meant to be out before Christmas 2007 but then excuse after excuse, work, bands, other zines (!), I mean cry me a river, it's just laziness if you ask me. Did I make excuses when I had to save families on screen from evil scientists? I think not. Well this zine was also gonna have a free CD with it so apologies to bands but that will have to wait till another issue. Er... woof.



Trades are very much more than welcome as are letters, badges, stickers, music and any other sort of crap you want to send in the post and all will be more than accepted for a copy of this zine (I'm gonna regret saying that I'm sure...). If you want to buy more copies of this zine to flog on elsewhere or buy ~~early~~ ^{late} very late (this zine took ages!) Christmas, Hannukah or Divalli presents for you friends or get a mix CD of this issue's listening then get in touch at tobychelms@hotmail.com if you want to send me anything by post do it via:

Ground Floor 42, Buckingham Road, Brighton, BN1 3RP



Tunes! I've been listening to the great works of... The Hold Steady, Bastion, Screwed Up Flyer, The New Pomographers, Off With Their Heads, The Tone, Frigits, Dauntless Elite, Chillerton, Attack! Vipers!, Johnny Thrash, Only Until, The Hijacks, Hot Damn, New Bruises, Illuminati 3, The Specials, Only Fumes & Corpses, PRF, The Wanters, Burning Times, Bright Eyes, Magnetic Fields, Scarperl, Black Tax, Asshole Parade, Weevil Knievel, The Thermals, The Bomb, Los Mendozas, The Shitty Limits, The Arteries, Travis Cut, The Groundnuts & Independents, Abandon Ship, Future Of The Left, The Cost Of Living and Mr Bruce Frederick Joseph Springsteen

myspace.com/thenewwaveofcutandpaste is where the gigs are at,
myspace.com/homeofthebraverecords is where the records are at
<http://tobychelms.carbonmade.com/> is where the designs are at



LEARNING TO DRIVE

I'm learning to drive at the moment after a brief hiccup (started eight years ago and failed two tests then...) but my new instructor has brought a breath of fresh air to my driving block. This is what we look like on my lessons, except I never look that cool in a baseball cap, he looks a lot more bitter and old and I don't think either of us have ever smiled in the car. Here's some classic quotes from the legend to show how he's inspired me...

"Why isn't this the most important thing in your life right now? If it's not then why should I help you?" (after he asked me if driving was the number one priority for me and I told him that there were a couple of things above it)

"Why when I shout things at you don't they ever sink in? What else can I try?" (how about not shouting at me?!)

"I knew they'd be foreign or female...but both!" (after we over took someone for driving "too slow")

"That's the single worst piece of driving I've ever seen" (after I stalled at a red light ...)


"It'll come back any time now, I'm sure" (after I expressed my concern on the first lesson when we were coming up to a roundabout that I really couldn't remember much about driving as it'd been 8 years...)

"Don't slow down! If they want to live they'll move and if they don't move then you can't stop someone who wants to die" (after I slowed down when some kids ran across the road)


I'm sad to say but after four months with the mighty Bill I decided to use BSM's "if you want to change instructor we'll arrange that without any questions" policy and asked for another instructor. I will admit I'm not the best driver but he most definitely the worst teacher I've ever had. I mean if I'm paying a bitter old man forty quid a week to humiliate me for two hours I at least expect a hand job at the end of it...

Sticky Zine Shop

Melbourne Australia




G'day. Clp Art Crocodile Dundee here (well it was me or Pugwall and he was on tour...), just kicking back, fulfilling a stereotype...waiting for the 1980's retro explosion to hit me so Crocodile Dundee 4 (it's like a mix of Predator 2 and Babe - Pig In The City) can finally get it's big screen release. I'll be interviewing Luke and Eloise from the Sticky Store via the old fashioned method of croc mind melding so relax my green friend...



G'day! Ok literally all I know about Sticky is that you are a zine store in Australia fill me in...

L: Sticky is a shop which stocks zines and artist-books and can be found at Shop 10, Campbell Arcade, Melbourne, Australia. The shop is located in the subway under the biggest train station in town, Flinders Street Station. Sticky opened in April 2001 with about 10 publications on our shelves and since then we have supported the work of over 2600 zinés from all over the world including Australia, New Zealand, Japan, USA, Spain, France, England, Wales, Ireland, Austria, Croatia, Norway, Canada, the list goes on. Sticky stocks publications, does zine stalls at gigs and we also have three badge making machines in our shop which we let the public use at cost price.



You mentioned that you are government funded? How the hell does a shop selling zines get funding? Is government funding for shops a normal thing and do you think this affects types of customers you get? (I.e. are people put off by the association?)

L: Sticky is supported by its parent organization Platform Artists Group. Platform is a well respected arts organisation who coordinate free public art exhibitions in old advertising cabinets in the train subway. Platform has been around for sixteen years and is supported by The City Of Melbourne (local government) and Arts Victoria (State Government). Our relationship with Platform means that Sticky can survive rent free and bill free and is run entirely by volunteers. The Sticky shop is located in the office space of Platform. Platform use the space as their office on Mondays and Tuesdays and Sticky uses the space as their shop on Wednesdays, Thursdays, Fridays and Saturdays. This relationship means that Sticky is set up to support artists and zine makers with 80% of any shelf price on a zine going directly back to the zine maker. Sticky does not at this time receive any Government funding directly but just in-kind support from Platform who do receive government funding. It is a complex situation but one which has worked for Sticky for six years and means that the doors at Sticky can remain open and the rent paid even though our main business is selling \$1 zines with \$0.80 in every dollar going straight back to the zine maker. I hope that there are not too many zine makers who are put off by our association with funding bodies. At the end of the day if it means that "Gadgie", "Last Hours" or "The New Wave Of Cut And Paste" sit on our shelves in Melbourne, Australia for The Kids to stumble across then my feeling is that we are doing a good thing.

E: Occasionally the government funding factor has affected the kinds of shows Platform puts on and sometimes we have to consider what kind of material we accept in the shop, but Luke and I keep creative control. There's only one guy in Melbourne who can claim his zine was banned in Sticky for being too rude, and even that remains a point of contention. The invitation is open to 'Dildo's Not Bomb's' to be stocked at Sticky as long as we don't personally have to look at the male centerfold.



What's the zine scene like in Australia? To be honest I only know of "You" which I really dig but is pretty hard to get hold of and far from what's normally regarded as a zine. What zines would you recommend to people wanting to get stuck into a decent Aussie zine?



L: I think the zine scene is very healthy in Melbourne and I like to think that Sticky has played a small role in helping the scene flourish in the last few years. I started making zines in 1994 and the scene here in Melbourne has changed drastically since then but there are lots of zines around and always new stuff coming into Sticky every day. Australian zines I would recommend to an English audience include:

Westside Angst perzine from Adelaide made by Australian zine super-hero Ianto Ware. Ianto writes about his life, bike riding, zines, crappy jobs, being bored at work, indie rock and does it very well. Ianto also makes the other zines "Return To A-Town" and "Das Papier Kreig" (kanbara@senet.com.au). **Erinsborough Exploits**: a fine, fine zine and very very Melbourne. The zine re-writes episodes of TV soap Neighbors to have the characters discussing zines, politics and punk rock. (GPO Box 4201, Melbourne, Victoria 3001, Australia.) **Foffle**: probably the most Australian zine ever created. Foffle dredges the depths of Australian popular culture to create such issues as "The Greatest 50 Australian Psychedelic Bands Of All Time". A better place to get your dose of Australian culture than Home And Away. (write C/O Sticky). **Woosy**: Great zine from the 90's blending politics and punk rock and my main inspiration for getting involved in zines. (write C/O Sticky). **I Am A Camera**: Made by zine Australian zine super-star Vanessa Berry from Sydney. Whatever is on Vanessa's mind at the time of writing. The latest issue follows Vanessa's trip to Portugal. (howodd@ihug.com.au) Also worth checking out are **Little No Legs**, **The Milk In The Sky**, anything by **The Silent Army**, **K'll Be Morning**, **Trade Entrance**, anything by Ben Hutchings, **Mavis McKenzie**, **The Stolenwealth Poster Series by Breakdown Press** (who are putting out an anthology of the "YOU" zine in late 2007), anything by **Tim Danko**, **7 Pages Digest**, anything by **Anthony Riddell** who is the most amazing writer in the world, **Post No Bills by The Papercut Collective**, **The Stickmen And Others**, anything by **Arlene Texta Queen**, everything by **Mandy Ord**, anything by **Paul White** - mainly **Web**, **The positive Vegan**, anything by **Field Study**, **Picaresque**, **Love Truth And Honesty**, **Plastic Knife**, **Scrapbook To Somewhere...** the list goes on.

E: Our country's zine scene is really centered around the east coast of Australia; Queensland, NSW and Victoria, with a small scene in Adelaide and a handful of zinemakers in Tasmania and Perth as far as I'm aware - although it's always hard to know. Only a small number of record and book shops will stock zines and there's always a zine distro being started while another folds, but Sticky definitely makes Melbourne the zine capital of Australia. 'You' zine (an anonymous free, weekly photocopied correspondence usually within a paper bag and written by various alternate people) is in good company with other unorthodox zines here, with another being a photocopied paper wallet (made with sticky-tape) also released on a weekly basis which people actually utilise as a wallet until they can buy the next installment. Each week the wallet's artwork rotates around a new theme with little messages and editorials contained within the paper compartments. [inkpotmonkey@hotmail.com, 50c per wallet] One of our best selling publications is a novella type book thing, photocopied and roughly bound with gaffer tape and jute string. It's an anonymous story following this guy around the seedy underbelly of Melbourne and it's brilliantly written. [**K'll Be Morning** 150pages@gmail.com, \$4] We also stock more conventional zines of course. One that's very 'Australian', **'Erinsborough Exploits'** is entirely made up from screen shots from 'Neighbours' but politicises the characters and scenes through handwritten dialogue [GPO Box 4201 Melbourne VIC Australia 3001, \$1.50 or trade]. Another, **'Westside Angst'** is a personal zine documenting a guy's life which people come in asking for [kanbara@senet.com.au, about \$2]. There's also a great zine called **'Antonyms For: Demure'** written by a girl about her love life and romantic encounters which is consistently compelling reading. [antonymsfor@hotmail.com]


How did you personally get into this endeavor and what's your history with zines?




L: Sticky began when one of its founders, Simone Ewenson, visited Amsterdam in 2000 and visited a small book shop dedicated to artist-books. She came back to Melbourne with the idea of starting a similar space here. I was making books at art school at the time and knew Simone from some years earlier. She knew I was interested in artist-books but not of my background in making zines and asked if I would help start up the shop, stock the shelves and sit behind the desk one day a week. We opened in April 2001 with about 10 publications on our shelves. There were five people involved initially: Simone and myself who coordinated the shop, Richard Holt and Andrew Seward who coordinated the Platform art spaces and Alex Dalglish who coordinated a further art space called CUSP which operated in the window at Sticky. CUSP lasted about a year and then Sticky

reclaimed the window space, Andrew and Richard both had babies in 2002 so stepped down from coordinating the art spaces leaving Simone and myself to head the whole project. Because we had never run a shop before we had no real idea what we were doing and just made it up as we went along. Years later I found out that we all had quite different visions of what sticky could and should be and what each of us were trying to do. Andrew and Richard saw Sticky as more of an 'art boutique' where smaller art works could be sold, Simone was more interested in the artist-book side of things and I saw Sticky as a zine shop. After two years and a hell of a lot of hard work our shelves were full. My work at Sticky had been to try and get as many zines there from around Australia and around the world as possible. By 2003 we had reached the point where we had too many zines for the shelves. We were just about to have the conversation about whether we should stock less zines or not when Simone moved to Brisbane for a year, leaving me in charge and free to stock as many zines as I could. By the time Simone returned from Brisbane people around town were referring to our little shop as "Sticky Zine Store" and there was no going back. We were a zine shop. After all the work being done by myself and Simone for three years people started to come forward wanting to work at Sticky and help to get things done. John Stevens, Nadia Bailey, Anna Poletti, Kate Mitchell, Eloise Peace, Steph Hughes, Kirsty, Androniki, Theo, Matt, Jimmy, the list goes on. In 2006 I had a baby and stepped down as coordinator of Platform, Simone moved on, Platform got new coordinators and Eloise Peace and myself began coordinating Sticky together. My first exposure to zines was at indie-rock shows in Melbourne in the early 1990's at pubs like The Punters Club and The Arthouse and shops such as Polyester Books, Polyester Records, Missing Link, Au-go-go and Barricade Books. Melbourne zines such as Woozy and Tadpole inspired me and my teenage friends to work on zines together. The first batch I made were immature, offensive and disposable but very important to me as they were the first art projects I ever worked on. My zine projects are all free and anonymous and have been proudly losing money since 1994!!

E: I was a big collector of zines in the 90s when I was surrounded by friends getting into them and making their own and I started reviewing them in a literary style arts magazine and I gave one a bash myself, but then discovered salsa dancing. Instead of losing money on copying costs I lost it through private classes until I could do the perfect hip rotations. Then, somehow, I got drawn back into zine culture again as a fan and a zinemaker. Although I don't like to attach myself to my zine publicly in case I get sued by Freemantle Media.




In the UK zines are very much linked with the music scene (and predominantly the punk scene) would you say this is the case in Australia as I noticed much more of the zines you stock seem to be more about socio-politics and culture rather than just music.



L: I find that most of the zines I come across from the UK seem to take on the classic punk-rock formula of columns about punk rock, interviews with punk bands and reviews of punk music and punk zines. I am more interested in DIY as a punk action rather than literally having to be about punk. Hmmmmmmmm, what do I mean...I guess you don't need a Mohawk to be punk and anyone who thinks you do I find is a little shallow and simplistic. I think the Australian zine scene more closely resembles the American scene than the English scene. There are plenty of classic style punk zines being made but there are also zines about every other topic under the sun too. The emphasis of Australian zines these days seems to be less on music. A lot of the music related zine talk tends to be on-line these days, but in the mid 90's the music zine was king in Melbourne. I am particularly interested in zines which play with and explore the zine format a little more than the classic punk rock zine template.

E: Zines devoted to independent and alternate music are definitely outnumbered by paper wallets, personal writings, art zines based totally on illustrations and every other possible zine form. We don't have the same strong punk movement dominating our scene. The unifying force behind zines here tends to be a more general diy movement.



How do you feel the internet has affected the printed zine and what do you think the long term affect (if any) is likely to be?

L: This is one of my favorite topics. I think the paper zine is a medium to itself and should be respected as so. If to create your zine, to say what you need to say you desperately need sound, video and animation then your zine is best suited to the internet. If you want to produce an object which you can hand to The Kids at punk shows then you cannot beat a paper zine. Saying to The Kids "Hey, check out my blog dudes" does not cut it. In 1999 I completely swallowed the hype that zines would not exist in six months and the whole world would be shopping and having sex exclusively on the internet. When I realized that this would never happen I learnt that although complimentary, paper zines and their on-line cousins are very different beasts with very different strengths and weaknesses.

E: I hate the 'future of zines' question because it kind of suggests that the internet will kill out zines, or is in the process of. I see electronic and print culture as kissing cousins. The two are complimentary technologies; this interview only came about cos of the net by keying 'zines' into Myspace; the internet and photocopier work in combination - now you get zines with websites or zines that exist in print as well as online such as; *Adam Ford's 'Jutchy Ya Ya'* (labyrinth.net.au/~adamford/index.html)

What's Australia really like then? Over here the perception (largely) is of a sun drenched country that's on permanent holiday that gets to spend Christmas on the beach with a BBQ. That and what we get on Neighbours and Home And Away.....Feel free to let us know what the general perception of the UK is too!

L: I am English. I grew up in Hesse, just outside of Hull in East Yorkshire where I went to Hesse High School. I moved to Australia with my family when I was 12 years old and have been back to Hull a few times since. Taking your cultural references from Home And Away is kind of like readers of The New Wave Of Cut And Paste assuming that the maker of the zine looks (and sounds, ha ha) like David Beckham and spends his evenings in his castle counting his money with a skinny Victoria at his side. A few things about Australia that you should know: 1. Nobody in Australia drinks Fosters.....ever. It is an export beer made for suckers in the UK. 2.Nobody in Australia watches Neighbours...ever. It is made for export for suckers in the UK to watch. 3.It gets cold here. There is snow on the mountains in Victoria and New South Wales and a ski industry. In terms of Australian perceptions of the UK it is kind of a right of passage for many Australians between the ages of 18 and 25 has to visit the UK and work a shitty job in a London pub. I reckon London is the number one destination for Australians to visit over-seas.

E: Australia is really like...a British colony in the southern hemisphere with all the cultural complexities of an indigenous people dispossessed within their own land, and many others from many other countries. Neighbours and Home and Away are both designed with British viewers in mind. They cater to your anglo imagination as much as to our government's and the general population. Generalised perceptions can be dangerous so I'll give you my personal perceptions of the UK...firstly, I hate the idea of a 'united kingdom' cos it makes all these diverse nations one generic landmass and you already know how much I hate generalizations. But, When I think of England I imagine Thomas De Quincey's London -streets, I think of pigeons and grey and coldness and old buildings and older churches. Antiques that people bring out of their homes to show the cameras in the Antiques Road Show that are hundreds of years old. I think of all the diamonds in the commonwealth's crown mined from African earth. The ravens in London's tower. Carparks being scheduled to be built over archeological sites because real estate is real estate. I think of the industrial revolution, child slavery, convict tokens, the Sex Pistols and the continuation of peerage in your parliament. I think of the cool accents in the music of Basement Jaxx and how magical the Crystal Palace must have looked. I dream of Orcaades, I tune into BBC World Service, I pay for coffees with coins containing a woman's profile from a bygone era. I think of all the indigenous languages of the Scots and Irish and Welsh and what they must sound like...these are the things I think when I think about the United Kingdom. That, and how the font for the London Underground was custom designed.

What's your zine exchange box all about? Is this a form of zine trading? What importance do you think zine trading has to the culture of zines?

L: The Sticky exchange box is a little wooden box where anyone can put anything in and take anything out. I love free zines and love exchanging rather than using money. We also offer a trade service at Sticky to zine makers over-seas. If they send us 10 copies of their zine from anywhere around the world we will send them 10 Australian zines from Sticky in exchange.

E: Zines are all about sharing to me, and the spirit of generosity like leaving a paper wallet free in a café, and the tradition of trade is what makes the zine culture (and zinemakers) so special. The trade box is a legendary aspect of Sticky and something Luke introduced many an eon ago. It's a wooden box by the door that, in order to take something out of, you put something in. At the moment it contains various books, some sunglasses, badges, a medical supplies catalogue, American civil rights newsletters from the 90s, party hats...okay sometimes it gets a bit junky and its contents have known to be culled. The coolest thing has been a letter that was actually written to the box.

Ok, so what questions should I have really asked and what would you answer? Also any Australian bands we should be checking out? Any slang we should be aware of too (all we know is "tack off" from early Melbourne).

L: The question I would have asked is "When I come to Melbourne next month can I crash on your couch?" And the answer is of course yes. You really should come for a visit and I promise to show you around town. It is as far away as you can get on this planet but if you know someone here all you really need is the airfare and you will be well looked after once you arrive. Melbourne bands I recommend are:

Teen God (which I play in), Made Austria (which I play in), Baseball, NinetyNine, Popolice, New Estate, Thee Stag Knights, Love Is Science Fiction, Rose Turtle Ertler, Made For Chickens By Robots (who are touring Europe as I write, check em out!), Caslonova, Dance Contest, Extreme Wheeze, Talkshow Boy, Panel Of Judges, Hand Hell, Aleks And The Ramps.

E: Is it true all the girls working at Sticky are gorgeous? (yes). Australian Band: 'Made Austria' from Melbourne who are a Heavy Metal Accapella band. Enough said. Slang: Muffin top, to describe the fat of your stomach that rolls out and over your tight or lowcut jeans/skirt.

Oof! That was a good long interview! Check out Sticky on the old internet at:

platform.org.au/sticky or
myspace.com/stickishop email them up at
sticky@platform.org.au



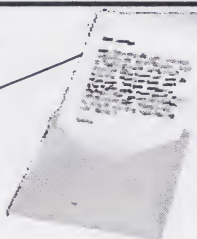
Celebrity Dog Barred From Pub

Q: The dog was barred from the pub because it was too noisy and it was too big. The dog was barred from the pub because it was too noisy and it was too big. The dog was barred from the pub because it was too noisy and it was too big.



This was the headline of the local paper last week. Sadly I only saw the header in passing and when I went back to look all the papers had gone! Usually the paper is more concerned with slagging off the Surgeries and Hospitals I cover at work so this must have been big news to stop the local Conservative rag from knocking the NHS. But which famous dog had been so bad as to have been barred from one of the Union Jack waving shit holes of Horley? Did Sweep break the smoking ban? Had Lassie answered back to one of the locals? Had Beethoven been bragging about his new journalistic talents? If anyone knows which celebrity dog has been binge drinking in the East Surrey area please let me know asap!

With the recent post worker strikes I suddenly realised that I knew bugger all about what was going on and from the reactions of the media and people reading it, I realised a lot of other people knew bugger all as well. So I thought I'd ask a postman a bit about it, and seeing as **Andy Cactus** is a top bloke I thought he'd been keen so here's a poor un-used clip art mail box to bombard Andy with questions...



Could you tell us a bit about yourself and how long you've been a postman?

Hi Toby. My names Andy and as well as doing Bald Cactus zine and distro for nearly 20 years now, I've also been a postie in the Leeds city office for 10 and ½ years! I'd rather not work at all but since staying on the dole was getting harder and harder, I thought I'd better get a job of my choosing before I was forced into some shit factory job. And as it happens, as jobs go, it has it's bad times, but overall it's OK.



What's this strike all about then? I've heard it's because you all don't want to work your proper hours or want a huge pay rise, is that it?

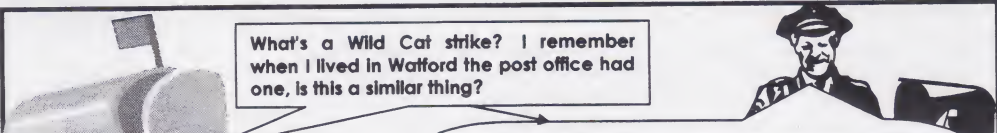
A lot of people think it's just because of the pay offer, probably cos that's all the media have been telling them, but it's more the strings attached that we are pissed off about, such as changing our hours, introducing 'flexible working' whereby they can change your start/finish time by up to 2 hours with only a weeks notice, also if someone calls in sick, normally their duty is covered on overtime, now they want 4 of us to share it out for no extra pay! These are just the things that affect your every day postie on foot, there's many more issues affecting others in the company that I'm not sure about. One of the biggest issues is the pensions. As it stands you can retire at 60, now they want to make it up to 65! That's 5 more of our good years stolen from us by bastard bosses so that by the time we retire, we're even more fucked and closer to the grave. Back to the pay issue, they claim there's no more money to offer but that didn't stop all the gaffers sharing 14 million pounds in bonuses right in the middle of this dispute!! Talk about insensitive timing!

How come after one strike ends you do another one? Wasn't your point made?

Well, they chose a series of one day strikes and then 'rolling' strikes where one section of Royal Mail strike one day (big mail centers) and another the next (sorting offices) so as to maximize disruption the the mail but minimize losses in pay. I think if they went all out a lot more people would have scabbed as people have mortgages to pay and mouths to feed, etc. The strike action was actually postponed for 3 weeks of serious negotiations but fuck all came from it so that's why the strikes started up again. Is that what you're referring to?

Do you have to do what the Union says? What happens if you don't strike? Some people keep going to work, thoughts on them?

No course you don't. They're not our bosses. But they are our representatives that we voted in to make decisions on our behalf, so to ignore them would be daft really. If you ignore the call to strike, you become a SCAB! Full stop. A handful in our office scabbed and me and a few others haven't spoke to them since. I just can't...and I don't want to anyway. They've stabbed us in the back and sided with the bosses basically. And they can't say they need the money cos they scabbed when the first day of strike action was called, so they didn't even give it a chance. There's 2 rules of working in these kind of jobs; You NEVER cross a picket line! And you don't talk to SCABS! It's as simple as that. People know what happens if you cross a picket line, so fuck 'em! Incidentally, Big Brother rules supreme in Royal Mail now in that we can't even call them 'scabs' or we could be disciplined! So we've developed daft codes like 'Sausage, Chips And Beans'!



What's a Wild Cat strike? I remember when I lived in Watford the post office had one, is this a similar thing?

Do you get paid when on strike (Wild Cat or normal one?)

Wild Cat strikes are done without the union. It's when workers have had enough of bosses and just say 'fuck this' and walk out there and then. They cause much more mayhem cos no one's prepared for them. I think they're great and there should be more of them. I mean, when they know when we're striking, they can be prepared and maybe even put some back up plan into action.

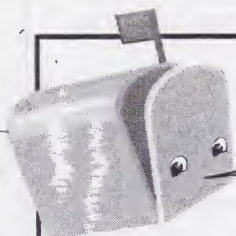
What's a picket line all about?

No you don't get paid unfortunately. I'd strike continuously if they did pay you (Ha ha!). I've got much better things to do rather than work.

The picket line is there for a few reasons. One is to try to stop people going in or if they do go in, let them know we've seen them in no uncertain terms (because of the censorship of English words like 'scab' this usually involves a mean stare!!!). Also, if you're in a prominent position to a busy road, you usually get loads of people pipping their horns in support, which helps keep moral up when it's freezing cold. (We're actually of the beaten track, on an industrial estate so we don't get any of that), also it's a good comrade/solidarity building session. You know who's on the right side, who feels strongly enough about the issues to get out of bed for the picket and you develop a bond that I'd never have imagined before the strike. They had a BBQ at ours and they even brought down Quorn burgers for me and the other veggie in the office one day..... but it pissed it down!

Why don't that many people care about it and why should they?

I think the media played a big part in people's opinions of the strike in that they barely covered it for ages. Alan Fucking Leighton and Adam Fucking Crozier have mates in high places so what's the bets that there was a media blackout?? They only really started to report on it when we did a 4 day continuous strike and it really started to effect big business. People should care for the same reason I'd care if another group of workers were been shat on by management. Solidarity! Everyone uses Royal Mail and the service is going to the dogs and really, Leighton, Crozier and co. don't give a fuck about the person in the street. As long as they get their fat fucking bonuses, they're happy. Labour said they'd never privatize Royal Mail but there's a strong feeling (especially amongst the older workers who've seen all the changes at work) that they want the business to fail so that if they privatize it, no one will care. I used to finish my deliveries at 11.00, now I don't even leave the office to start til 10.00. Mail is getting later, the service is getting worse and it's all down to management. We (the posties) will do our best for the customers, honestly, everyone I speak to feels the same, and we feel helpless as the service is getting fucked up! I think any workers who choose to go on strike, and loose money, are generally justified in doing so. The decision wasn't taken lightly. The union kept giving Royal Mail chance after chance, until they had to ballat for strike action. We can't keep letting management get away with shitting on workers, even if it seems hopeless, you've gotta make a stand! I'd support any strike, no matter how it affected me. I go out of my way to pip my horn to picket lines. I'd like to think there's lots more out there feel the same.



Why is my local post office shutting down and moving to WH smiths



They're closing down hundreds of small post offices and WH Smiths have bought the franchises. I actually thought WH Smiths were just getting the old P.O. properties, I didn't know they were moving the P.O.'s into WH Smiths shops!? I have to admit, I'm not fully clued up on the issue with Post Offices as this is a separate issue to the one we struck over...though obviously it's all linked via Leighton and Croziers attempts to fuck up the whole public service!

Why are so many punks post-men/women?

baldcactus@gmail.com
www.baldcactusdistro.co.uk

Because it's good hours (Well, the start times are shit but you finish at dinner time and then the rest of the day is yours.) It's un skilled work and for unskilled work, the pay is relatively good. This doesn't mean we should be complacent though. It means other unskilled workers should get more money and then we all should get even more until society is a bit more balanced out financially. While managers, directors, chairmen, shareholders, etc. get richer and we get shafted left right and center, then they'll always be pissed off workers ready to strike/ fight back...and fucking right too!

Up the fucking punk posties!!!

BE MORE NOKIA...

Not content with reducing the average life expectancy of the human race via brain tumours and incitement of riots on night buses (due to their ability to pump out incredibly annoying music via their shitty tinny speakers) Nokia have now launched a marketing campaign on buses encouraging us to smile more and greet strangers with a hello. The advert ends in the sentence "be more nokia". Yes they've co-opted politeness. A multi-national company not happy with the millions of pounds they've made, they not want to copyright an emotion! How long before words are forever changed for future generations? Samsung meaning happiness, hate being renamed Sony? Love being called McDonalds?! The only escape is sadly total rebellion to these messages, so from now on when I get on buses I'll have to spit in the faces or random strangers, tell old ladies to fuck off and even pay for the bus with a ten pound note instead of using my change - chaos!



just noticed my phone is a nokia and can't afford to end the contract for another 4 months - nuts!



IT IS I CLIP ART DOROTEO ARANGO ARAMBULA (YES THE VAGUELY WELL KNOW MEXICAN REVOLUTIONARY) WHO IS HERE TO INTERVIEW

COLIN GRIGSON. HE WAS ENCOUNTERED VIA HEROIC DOSES WHEN ON TOUR IN IRELAND WITH HIS BANDS **THE WANTERS** AND **PRF** HE WAS A GENUINELY INTERESTING PERSON TO CHAT TO (AND A GOOD DANCER!) SO WE THOUGHT WE'D GET IN TOUCH TO CHAT A BIT MORE. RUMOUR HAS IT HE'S PLAYED IN OVER 35 BANDS (AND COUNTING!) INCLUDING **THE OBSERVERS** AND **THE CLOREX GIRLS** BUT I DIDN'T REALLY KNOW ANY OF THIS 'TILL I GOT BACK TO ENGLAND SO HERE'S MY ATTEMPT AT CATCHING UP! IF YOU WANT TO CHECK OUT COLIN IN ACTION I GUESS HIT UP **DEFECT DEFECT** ONLINE AT MYSFACE.COM/DEFECTDEFECT. IN COLIN'S PHYSICAL ABSENCE HE WILL BE REPRESENTED BY **THEE CLIP ART BOOK WORM**

WE MET WHEN YOU TOURED IRELAND AND ENGLAND PLAYING WITH **THE WANTERS** AND GUESTING FOR **PRF**, HOW ARE BOTH BANDS DOING NOW?

Not too amazing. **The Wanters** broke up immediately after getting home from tour. And **PRF** have played 3 or 4 shows since then, haven't practiced, and as far as I know have no plans for the future. But I was just filling in and am not a member of that band, so you'd have to ask them.

HOW EASY DID YOU FIND IT TO BOOK A UK TOUR AND I GUESS "MANAGE" THE TOUR AS WELL?

I had a pretty hard time. Some contacts seemed really promising but ended up not working out so well. Some shows (Leeds and Guildford, for example) ended up really fun, but we lost a lot of money and ended up with some awkwardly empty shows

CAN YOU TELL US A BIT ABOUT ALL THE OTHER BANDS YOU'RE CURRENTLY INVOLVED IN? WOULD YOU SAY IT'S THE CASE THAT **DEFECT DEFECT** ARE YOUR MAIN PROJECT?

Well right now I sing for **Defect Defect** and sing for **Plan R**, I play guitar for **Visual Biblia** and these are the serious bands, I have a 2-piece with the drummer from **Defect Defect** called **Tough Boy** and the **Punks** but we haven't played in a year or so, and a few cover bands. **Defect Defect** are maybe my main band, mainly because they are the only band I'm in that tours, and I've put a lot of effort into this band and it's important to me. **Plan R** has a couple 7" out and play in Portland with regularity and **Visual Biblia** just started down here in São Paulo, but we're gonna record in January hopefully for a record, if not just a demo. And I have a few bands on the horizon that have yet to play shows so I look forward to seeing how they go as well.

IT SEEMS TO BE THE CASE THAT THERE'S A TON OF US BANDS THAT TOUR THE UK BUT NOT MANY UK BANDS THAT HIT THE US. WHAT DO YOU THINK THE REASON FOR THIS IS AND WHAT ADVICE WOULD YOU GIVE UK BANDS TRYING TO BOOK SHOWS OVER IN AMERICA?

Well I think maybe so many US bands play the UK since it's so close to mainland Europe that it can be part of a larger tour. While US needs to be toured in it's own right (though I would highly recommend touring both Canada and Mexico, but they deserve separate tours in their own right as well). As for advice, I suppose just get your records in distros over here, make sure you have vinyl and just wait it out until the time is right. When **Hard Skin** or other DIY UK punk bands come over, it can go really well, but the US is similar to Europe in that when you are well known, people will be asking you to come.



ARE THERE MANY UK BANDS YOU'RE FAMILIAR WITH OR THAT ARE AT ALL WELL KNOWN/POPULAR IN THE US AT THE MOMENT?

YOU SEEM TO BE CONSTANTLY ON TOUR WITH ONE BAND OR ANOTHER, HOW DO YOU SURVIVE IN THE MOST PRACTICAL SENSE (HAVING SOMEWHERE TO LIVE ETC?) DO YOU HAVE MUCH TIME WHEN YOU'RE NOT ON TOUR AND WHAT DO YOU GET UP TO DURING THIS TIME?

PORTLAND IS PAINTED AS THE MECCA FOR PUNK AND ZINES TO US IN ENGLAND, IS IT ALL IT'S CRACKED UP TO BE? HOW COME IT'S SUCH A GREAT PLACE, WHAT DREW YOU THERE?

I'M AWARE YOU WERE A FOUNDING MEMBER OF THE OBSERVERS AND THE CLOREX GIRLS, HOW COME YOU LEFT THOSE BANDS AND WERE YOU AT ANY STAGE INVOLVED WITH THE RED DONS OR THE REVISIONS?

HOW DID YOU GET INTO THE PUNK SCENE AND HOW DO YOU FEEL IT'S CHANGED (IF AT ALL) DURING THE TIME OF YOUR INVOLVEMENT SO FAR?

As far as current bands, **Hard Skin** are an obvious one, and I am familiar with a zillion old bands **famous and obscure**, but for this era, uhhhh **Herolc Doses**, **The Horror**, **Eagle Boys**, not a lot. But from all time, **Buzzcocks**, **Damned**, **Adverts**, **Stranglers**, these are some of my all-time favorites

I'm not ALWAYS on tour, I think it was 5 months this year. I have been having someone live in my room and pay rent for it while I sleep on the couch for about a year and a half now, and I only pay for bills, but when I get home from Brazil and save up a bit of money I'll be moving back into my room. Fun times. And when I'm home I hang out with my girlfriend, work full-time, go to lots of shows and have band practice.

I think Portland is a pretty amazing place, I sure love it a lot. I'm not too into the zine world but as far as punk goes, there are probably 40 current punk bands from here that I love, which is pretty insane and makes it easy to put on good shows with so many good bands of all sorts of styles. I was drawn here since I grew up in a suburb of Portland called Tigard so it was the obvious next step to move into the city.

I was not a founding member of Clorox Girls, was the 4th bassist, but well the Observers, me and the guitarist and the drummer all quit due to personal conflicts with other people in the band. It had ceased to be fun. Clorox Girls I quit due to them signing with a label with major label ties and starting to ask for guarantees but we still get along and stuff. Red Dons and Revisions, nope, no connection with me.

I got into the punk scene since I like the punk I had heard from Black Flag, NOFX, Minutemen, etc and there was a local punk band at the high school I was soon to go to, I saw them at the Battle Of The Bands, then I would go into Portland to see them and after that I was exposed to other bands and would then go see those bands. But I didn't get really involved with music until my first serious band, The Specs, started when I was 18. It's changed in little ways (different fads, more commercialization, etc) but ultimately the true punk has been pretty underground for some time and it's just a matter of finding it.

I SEE DEFECT DEFECT ARE ABOUT TO EMBARK ON A HUGE BRAZILLIAN TOUR, DID YOU BOOK THIS YOURSELF AND IF SO HOW DID YOU GO ABOUT THAT? WHY DO YOU THINK NOT MANY BANDS BREAK OUT OF THE CONVENTIONAL TOUR CIRCUITS AND ARE THERE ANY COUNTRIES THAT YOU HAVE YET TO VISIT AS A BAND THAT YOU'D LIKE TO?

I didn't book the tour myself, my friends Gregorio and David from Pirituba, São Paulo booked it all. I was the one who talked to them about it, but they did all the legwork. Gregorio booked the Clorox Girls tour in Brazil and we became good friends so when I wanted to come back with Defect Defect, he was incredibly kind enough to set it up. I think bands don't break out of the conventional tour circuit for 2 reasons a)it's HARD. the paths for bands aren't as clear and there's fewer people booking shows. b)You lose money. We will definitely lose plenty of money on this Brazilian tour despite the fact we're playing it super safe and that's cool with us because the tour will be amazing, if we were looking for money, we wouldn't be coming. And of course there's places I want to tour - China, Japan, India, Luxembourg, Atlanta, Las Vegas, fuck, everywhere. The world is way too big to not be stoked on touring.

WITH THE RISE OF WEB ZINES, FILE SHARING, DIGITAL MEDIA ETC WHERE DO YOU SEE THE PUNK SCENE GOING IN THE NEXT 5-10 YEARS AND DO YOU THINK WE SHOULD STICK TO CDS AND VINYL OR SHOULD EMBRACE THE CHANGE TO DIGITAL (AFTER ALL IT WOULD BE MORE ENVIRONMENTALLY FRIENDLY FOR EXAMPLE...)

I think the true punks will always be into vinyl and the digital stuff won't really hurt it. I mean, music shouldn't be made for money, so if people want to download something, why not? I think those who care will use their money and buy it and those who can't won't. I think it really hurts the majors and that makes me pretty stoked. I hope they collapse because of it. It does suck that paper zines seem to be going the way of the buffalo more and more, but I have faith that though the number is shrinking, the true core will always remain. maybe I'm an idiot, I don't know.

ANY LAST WORDS FOR US?

Stay punk, PRF rules, do the math, I love Emma Flick, Punk forever, dance in the streets, eat lots of burritos, Sam Yeaman is really nice, go out real late at night just for the fuck of it, and if you get a chance to take a whiz on the White House, Buckingham Palace or Parliament, you should probably do it.

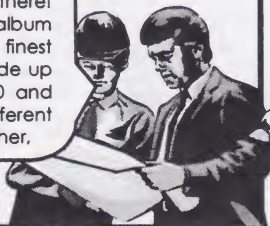
List of Past & Present bands to have featured Colin Grigson
(from Colin's website):

Defect Defect, Plan R, Visual Biblia, Tough Boy & The Punks, Positive Approach, Las Putas, The Wanters, Self Abuse, The Observers, Clorox Girls, Speds, Mean Girls, Totally Green Day, Warriors Of Genghis Khan, Brutality Force, Radolescents, Riot Cop, Total Destroyal, The Cumberbunds, Millcharge, Chemicals. Surf's Up For Good, Surf's Up Forever, Mustang Sallys, Diskolins, Not The Diskords, xMinor Threatx, Minor Threat, Magnificent 7, Reagan Youth Youth Youth, Braineaters, The Havocs, Meaty Bishops, GB Allen and the Gabbers, Down To Kill, Smithfits, Turboblacko, Destructo House 13, Eskorputas, Reagan Youth Youth

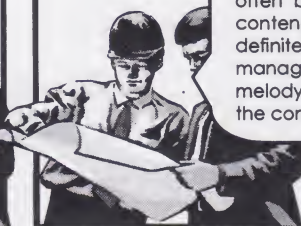


MYSAPCE.COM/DEFECTDEFECT
MYSAPCE.COM/VISUALRDUDES

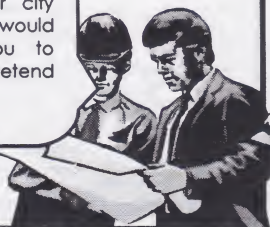
So I said to him, twenty quid for an ounce, I'll give you an... oh hi there! This is the debut album from Leeds' finest Dauntless Elite. Made up from bits of Joe 90 and Fig 4.0 but a different kettle of fish altogether.



I don't bandy the term album of the year about *that* often but this is definitely a contender. Fast paced and definitely punk, this album still manages to meld enough melody to stretch beyond the confines of punk.



Indeed indeed, DE take on topics like climate change and inner city turmoil which would normally bore you to tears whilst you pretend to be interested...



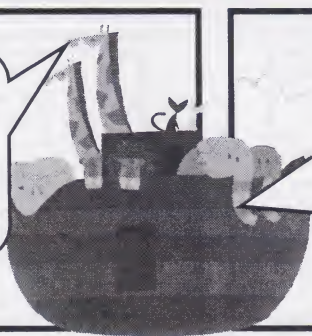
...and turn them into sing-a-long anthems, indeed Bill well put. Essentially if you like Dillinger Four and American Steel but want something that deals with ideals a bit closer to home then you will fucking cream over this.



The Thermals – The Body, The Blood, The Machine

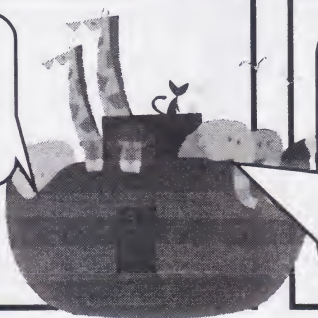
(Sub Pop)

Third album from this power-punk trio and it's all about Noah's Ark! How about that lads? They've written an awesome catchy as fuck album and it's all about us on this boat!

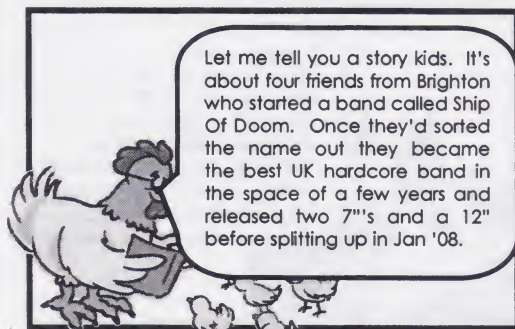


You dumb arse giraffe it's a concept album comparing Noah's Ark and the Old Testament to the Holocaust, they don't love us they hate us! By the time the music's embedded in your head it'll be too late to realise you've been subverted! Fuck Venom or Slayer this is the most intelligent anti-religious album out.

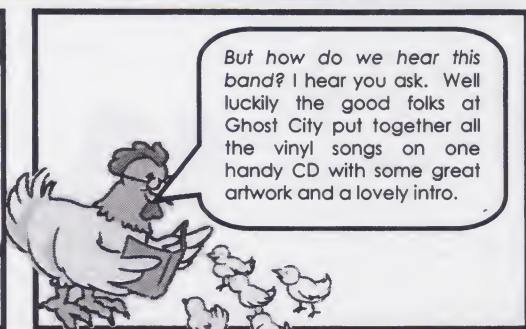
To be honest I prefer their second album "Fucking A" it's a lot more instant and a lot more sing a long and straight forward:



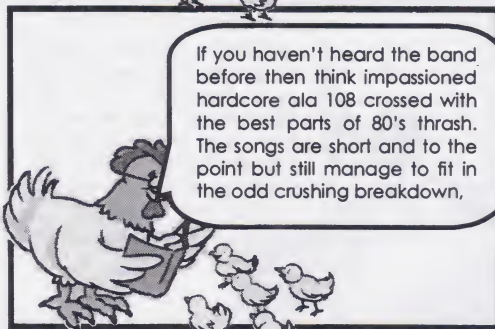
Stupid fucking Rhino, that's what all the dumb arseholes on the internet say. This album destroys "Fucking A" in my humble opinion, yeah it's not as instant but who the hell wants an instant album? I want an album that's gonna last, not make me bored in a couple of months and that's where this album wins. It mixes punk, pop, surf guitars, garage rock and more. Classic mate classic...



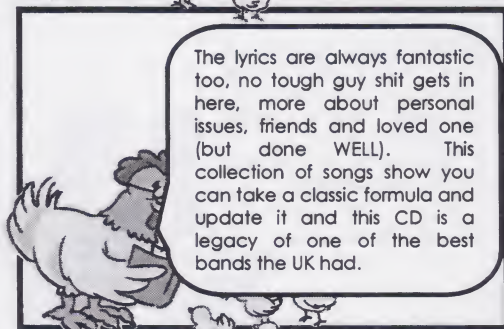
Let me tell you a story kids. It's about four friends from Brighton who started a band called Ship Of Doom. Once they'd sorted the name out they became the best UK hardcore band in the space of a few years and released two 7" and a 12" before splitting up in Jan '08.



But how do we hear this band? I hear you ask. Well luckily the good folks at Ghost City put together all the vinyl songs on one handy CD with some great artwork and a lovely intro.



If you haven't heard the band before then think impassioned hardcore ala 108 crossed with the best parts of 80's thrash. The songs are short and to the point but still manage to fit in the odd crushing breakdown.



The lyrics are always fantastic too, no tough guy shit gets in here, more about personal issues, friends and loved one (but done WELL). This collection of songs show you can take a classic formula and update it and this CD is a legacy of one of the best bands the UK had.

Bruce Springsteen – Magic

Today's weather looks fairly fucking sunny as we have with us the brand spanking new Bruce Springsteen album! This is a definite return to his early '80's form. A total turn back to pre-solo Springsteen days. I'm still well into 'Devils & Dust', 'The Ghost of Tom Joad', 'The Rising' etc but there was always that hope he'd bring out an album that managed to balance the vitriol with the rock and this one does it.

I'd say the best comparison to past albums would be The River. It's got that strange combination of hard hitting songs (Terry's Song, Magic) juxtaposed with wistful fun ones (Girls In Their Summer Clothes, Radio Nowhere) but with an overriding theme and feel to them all to keep the album flowing. The other reason this really feels like he's bringing the old sound back is that Clarence Clemons saxophone features heavily but unlike on

2003's 'The Rising' the sax solo's here really are part of the songs rather than just bolted on so Clarence just has something to do rather than play the maracas. It's not to say though that the album is just rehashing old ideas to scrape the barrel. The production is very modern sounding (though again not clinical like 'The Rising') and the album while not a concept one has an overall them of modern politics and the instability associated with it. It's

almost as if Springsteen is re-visiting the old imaginary characters from past albums and seeing how the current Bush administration would affect them. His tone and angle means he isn't just preaching to the converted but I imagine would help to make a few less left wing people have a think as well. I'd say that in time this will rank upside The River, Darkness On The Edge Of Town and Born To Run as a Springsteen classic album.



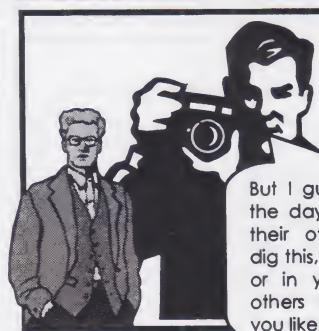
This is the fourth album from the Canadian twee-pop collective and as expected it's rather good. As per their other albums it's packed full of Beach Boys style hooks with a modern twist



It's a bit more trendy than their other albums though innit? Even the artwork is pastel colours and prints that wouldn't look out of place on some emo album

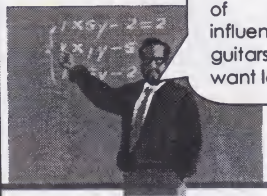


Very true there's definitely a more laid back, less geeky feel to this album. I'd say in places there's even a Sonic Youth influence covering their more Magnetic Fields' sound.

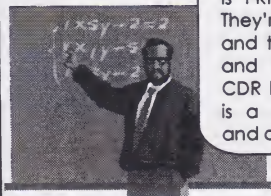


But I guess at the end of the day if you like any of their other albums you'll dig this, it's just not as twee or in your face as their others so depends what you like really.

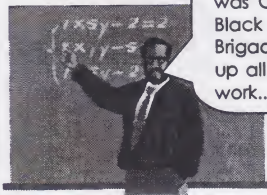
PRF - Tapes



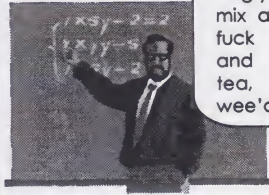
Ok class I want some fast hardcore with tons of garage rock influences, I want dual guitars, I want big riffs, I want low production, I..



Is PRF the answer sir? They're from Portland and they have all that and then some. This CDR has 21 tracks and is a collection of 12" and demo tracks,



Well to be honest, the answer I was looking for was Government Issue, Black Flag or Youth Brigade but this lot mix up all of them so good work..



There's also a touch of Angry Samoans in the mix and some fast as fuck drumming... oh and don't drink your tea, the bad kids wee'd in it...

Screwed Up Flyer – S/T Demo



Dear Superman, now that Pilger have split up could you please make it happen so that another fast punk band from Southampton can take their place please?



NO FUCKING PROBLEM AT ALL! THE OTHER MEMBERS BAR PHIL HAVE FORMED A NEW BAND WITH THEIR GUITARIST TAKING OVER VOCALS, GOOD STUFF TOO ON THIS DEMO. STILL JUST AS FAST AND THE LYRICS ARE STILL DEALING WITH REAL LIFE ISSUES PEOPLE CAN RELATE TOO.



Cheers SM! It's a bit more punk than Pilger isn't it? Definitely more on the 70's/80's punk sound than the Kid Dynamite sound of Pilger? I think that's probably the vocals which are more melodic than Pilgers?

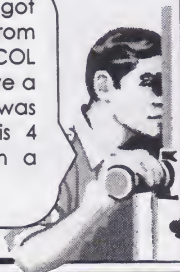


THAT MAY WELL BE THE CASE M'DEAR BUT IT'S GOOD IN'T IT? I MEAN JESUS, YOU RESCUE PEOPLE FROM BURNING BUILDINGS, SAVE THE PLANET FROM YOUR EVIL DOPPELGANGER, PUT UP WITH KEVIN SPACEY BUT STILL IT'S NOT GOOD ENOUGH! EMAIL SCREWEDUPFLYER@HOTMAIL.C O.UK FOR MORE INFO

The Cost of Living – S/T Demo

myspace.com/whatsthecostofliving

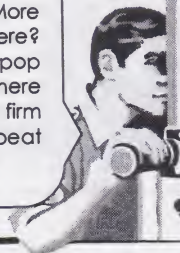
Ok folks, we've got the debut demo from Manchester's TCOL here. Seen 'em live a few times and was impressed but this 4 track CD is even a step above that...



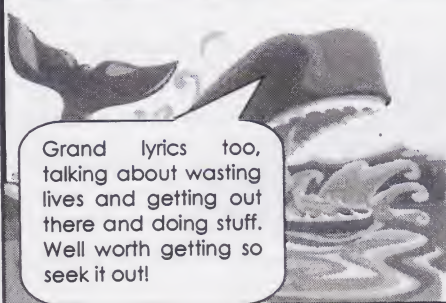
First impressions are melodic punk, reminds me of Fifth Hour Hero, a little bit of discount (sorry to keep using female led bands but the vocals are a very distinct and strong part...)



I'd also say there was a hint of None More Black in there? Despite the pop leanings on this there is still very much a firm punk rock beat behind this songs



Grand lyrics too, talking about wasting lives and getting out there and doing stuff. Well worth getting so seek it out!





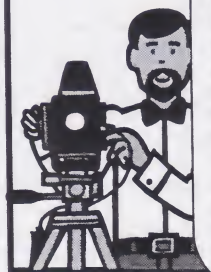
I have to say I thought the UK ska-scene was good as dead. All the band's I've seen of late have been leaning far too much towards a more progressive 'emo' sound or just all out wacky shit...



THAT'S WHAT I THOUGHT TOO BUT THEN ALONG COME THE HIJACKS! FEATURING ¾ OF THE INCREDIBLE UPSTARTS PLUS MORE GUITARS AND A SAX THIS LOT TAKE THE BEST THINGS ABOUT THE UPSTARTS AND ADD A WHOLE LOAD MORE



Translated into non-hyperbole this means a mixture of incredibly well played punk with oodles of ska and reggae with lyrics Anti-Flag would kill for – articulate political and social statements not often found in this ball park. Think Streetlight with a more direct agenda.



I'LL GIVE YOU HYPERBOLE SON! IMAGINE IF LEFTOVER CRACK WOKE UP AND REALISED THERE WAS MORE TO LIFE THAN SMACK AND MOANING ABOUT SHIT AND DECIDED TO BE JUST AS PASSIONATE ABOUT MAKING A POSITIVE CHANGE! THEN DECIDED TO ADD A HORN SECTION. KEEP ONLY THE SOLOS FROM THEIR METAL INFLUENCE AND ADD SOME TASTY REGGAE DRENCHED BASS. EAT THAT HYPE!

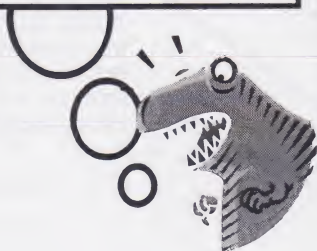
FUCK IT, THIS CD IS SO GOOD I CAN'T TRUST ANY OF THE CLIP ART LACKEY'S WITH IT SO TOBY HERE FOR THE REVIEW. THIS IS THE FOLLOW UP TO LAST YEAR'S DEMO AND WHILST THAT WAS ONE OF THE BEST DEMO'S OF LAST YEAR, CIRCA 1882 BLOWS IT OUT OF THE WATER. FIRST UP IT LOOKS BEAUTIFUL, PACKAGED IN THE STYLE OF A VICTORIAN BOOK AND WITH THE CD PRINTED TO LOOK LIKE A 7" IT'S OFF TO A GREAT START BEFORE YOU EVEN HEAR IT. THE PRODUCTION HERE IS SPOT ON: THE VOCALS REALLY GET THE EDGE THAT THEY DESERVE AND THE BACKING VOCALS ARE REALLY BROUGHT TO OUT AND USED WHICH IS SOMETHING THAT WAS MISSED OUT ON A BIT IN THE DEMO. ONTO THE TUNES THEMSELVES, OH THE TUNES! PERFECT PUNK ROCK ANTHEMS, FAST, ABRASIVE BIT WITH ENOUGH HOOKS TO MAKE CAPTAIN BIRDSEYE REDUNDANT. IF I HAD TO MAKE A COMPARISON I'D SAY EARLY ALKALINE TRIO AND MAYBE EVEN A MORE BRASH AND FASTER LAWRENCE ARMS AT TIMES BUT WITH A TOUCH OF MCLUSKY AND EVEN A TAD OF THE BRONX HERE AND THERE. BASTION ARE UP THERE WITH THE DAUNTLESS ELITE AND SHITTY LIMITS TO ME, GREAT BANDS DEVOID OF A SCENE AND NOT NEEDING OR WANTING ONE. PERFECT ON EVERY LEVEL AND I WOULD RECOMMEND SNAPPING THIS UP SOON AS IT'S A SHORT RUN – EBAY GOLD!

ZINES, ZINES, THEY'RE GOOD FOR YOUR HEART

... oh that's beans isn't it. Bugger.

Hello all clip art Zine Monster here for some top tips on zines to look out for. First up the new issue of **SUSPECT DEVICE (Issue 49)** is now out, fantastic as ever and the A4 layout has finally won me over, this issue includes interviews with Deny Everything, Small Arms Dealer, Whole In The Head and more. There's also some great columns from the UK's finest including a great piece from Tony on digital music which I have to say deep down I agree with but feel to ingrained with vinyl to let go! There's also a really nice tribute to Lance Hahn from J-Church from Tony and Sean (suspectdevicehq@hotmail.com). **PUNK OR NOTHING** zine is sadly coming to an end to become a webzine for the foreseeable future after their recent fourth issue. If you can track down issue 4 it came with a pretty good Rutherfords CD and if you like all things Pop-Punk then despite the some times all over the show layout you'll find a wealth of info and passion about the subject in here. I think there may be some copies left if you contact them via punkornothingzine.com where you can also download past issues. **YOU CAN'T SAY NO TO HOPE (Issue 9)** has returned with a new if brief issue. It's free so pick it up before they all go from Jon, 317 Bucks Hill, Nuneaton, Warwickshire, CV10 9LD (send him an SAE and something nice though!). The latest issue is actually titled "You CAN say no to Hope" and is focused on the more negative side of life, hopefully this is only a one off but still makes for a cracking read and Jon still includes some nature information about telling the difference between certain birds so it's not all bleak! While not a zine, Issy from Morganmuffel zine has just had her cooking book **ANOTHER DINNER IS POSSIBLE** published and comes very highly recommended! Spiral bound with 258 pages this is a bargain at around a tenner. Containing approximately a million vegan recipes they are handily grouped into categories such as starters, mains and desserts as well as sections on curries and burgers for example! All the recipes are easy to make and the layout is really easy on the eye too. There's also a section on South Korean food, information on cooking for larger groups as well as info on the impact of food on society and handy tips like knife sharpening – phew that's a lot to fit in one book! Get it from activedistribution.org

Time for a paragraph gap I think! Steve has finally brought us **RUM LAD Issue 3**. I'll go out on a limb here and say this is the most refreshing and addictive zine I've read in a long while. Essentially Steve is an incredible illustrator (check out his work on the UK Zine Yearbook, The Thrashwar 7" and even Razorcake!) and draws events around him along with interesting write ups, whether it's of gigs he's played or places he's visited. Check out some pics at stevelarder.co.uk then order away! I picked up **LOAD OF NOISE** (issue 3) at The Dauntless Elite gig in Guildford. I've not heard of this zine before but the mention of Narcosis and Kylesa and the awesome Tom Denney drawn front cover drew me in. I have to say the zine's intentions are awesome, it's bringing the DIY metal scene in touch with the punk and hardcore one showing that metal isn't just dumb ass Metallica fans but I thought the interviews were a bit short and not that deep. Saying that I learnt a lot about some new labels and the reviews were really helpful so worth checking out and I look forward to see how it develops loadofnoise@hotmail.com. **ZONKED** (issue 10) is now out, and I have been waiting on this one for a while (don't make it so long to issue 11 Petel). One of my all time favourite zines, Pete knows his stuff about garage and punk rock and it shines through in his band interviews, travel stories and awesome thoughts here. A good way to catch up with Pete's life and find out about some bands along the way! Email pete.zonked@btinternet.com to get hold of one yourself. I hadn't heard of **MILD PERIL** zine before but recently picked up issue 7 (I believe issue 8 is out now – they move fast!) and wouldn't mind getting some back issues. There's an overriding horror theme in the cut and paste artwork and a good range of interviews (The King Blues, Town Clock Records, Thee Vicars, All Ages Records...) which at times feel a bit quick and not as thorough as I'd like but overall it's a pretty cool zine and worth a read deanweasal@lycos.co.uk. Here's a list of some **ZINE DISTROS** worth checking out too: marchingstars.co.uk buttonsmadefrombrass.blogspot.com corndog.co.uk/zine-distros manifesta.co.uk/zines deadtreesanddye.com xsynthesisx.org.uk and of course microcosmpublishing.com for overseas needs.





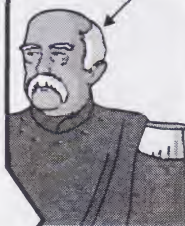
HELLO IM THE GRUFFEST DOG ON THE INTERNET. IF YOU READ LAST ISSUE YOU'LL ALSO KNOW I LIKE DONUTS BUT ENOUGH ABOUT ME. I TRACKED DOWN GREG FROM **CHILLERTON** FOR A GRILLING TO SEE WHO WAS THE GRUFFEST. IF YOU DONT KNOW CHILLERTON THEN YOU DONT MEAN SHIT TO ME! THEYRE ROCKING PUNK - DID I MENTION GRUFF? A BIT LIKE LEATHERFACE OR GUNMOLL BUT MORE COWBELL AND RIFFS. GOOD DUDES

Gruffest man on the internet



So the album's now out, it's not bad, I quite like it in fact, not enough cow bell but you're getting there, when did you start on it and what was the recording and all that like? How many labels are involved in it? Is that because so many people wanted to release it or because no one liked it enough to take a risk?

We recorded the album way back in April of 2006 with our friend Rich at the Old Blacksmiths studio and it was about as much fun as recording can be- Rich is a perfectionist so we did everything about a thousand times! With hindsight I think that he was right to, and I think it's the release that we're most proud of so far.... There are loads of reasons why it took so long to be released; but basically Aston was there from the start but could only afford to go halves on the pressing, some other people offered to help out but for some reason or another it never quite happened. Eventually I sold everything I owned and raised the other half myself



Chillerton is the three of us, we've had a fourth member before and maybe sometime again in the future but if Jack or Bailey (or me) were to quit that would be the end of the band as far as I'm concerned. I think its kinda weird when bands got through loads of line-up changes.... (no offence Toby haha)

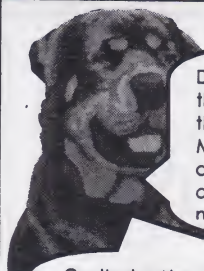


You've kept the same line-up for Chillerton's whole life and your myspace address is baileygregandjack- What's your thoughts on bands with member changes? Is it the same band? Do the songs or the people make a band?



To put it bluntly you've got a reputation as bunch of drunkards, do you feel this is a fair label and Greg does this piss you off as you don't drink? Do Chillerton have a "X many drinks before playing rule?"

We'll we're hardly Motley Crue but yeah Jack and Bailey like the booze! It doesn't piss me off in the slightest if Jack and Bailey want to get really wasted before we play. Unfortunately there's not much to do if we're driving from Portsmouth to Manchester other than drink, and we know of a few rare service stations that sell booze! Luckily they can pretty much hold it together when they're half cut, but back in the day I couldn't play drums for shit when I was wasted. I think we have an unofficial minimum rather than a maximum booze limit before playing, it can makes things more fun and some of the stuff that comes out of Baileys mouth (vocally) and Jacks mouth (vomit) is priceless!



Do you feel you've finally escaped the "ex Jets Vs Sharks" tag now that you, Attack! Vipers! and You Me & The Atom Bomb have done a lot more than the former band or do you still get a lot of people mentioning them to you?

On that note do you feel that had you not had that band history Chillerton would have been as embraced by the punk scene seeing as you play more what could be described as melodic rock than punk? And do you even give a shit?



Living in Brighton we've always heard good things about the Portsmouth DIY scene but as of late it seems to have been a bit quiet. What's the state of the scene like at the moment? Are all the bands/labels/zines still going and are the many new ones starting up?

If two of you live in Portsmouth and the other on the Isle of Wight, where do you practise? On a ferry or something? Are the two of you not taking the hint that your bassist has moved to an island?

By my accounts you've been kicking around for about five years now? In that time you've released a 7" and just this year an album? Lazy slacking bastards or wanting to take your time?

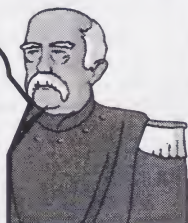


It still gets banded around now and then but not half as much as when Jets were active. I think that some people that are pretty new to DIY punk rock have no idea who Jets are anyway!



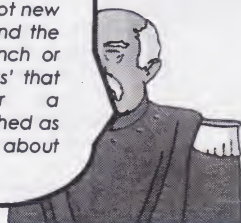
I like to think that we are still considered a 'punk' band by most people, but at the end of the day I don't care how people describe us I mean its just a simple way to categorise isn't it? I do think that the album is a bit more 'rock' but that's cos we're all getting on a bit now, and my knees aren't what they used to be.

Its always strange when people ask us about the 'scene' in Portsmouth cos there hasn't really been one for the last 3 years or so (since The Horseshoe closed down)! Obviously there's Atom Bomb and AIV! and a few true dudes kicking about, but there's no venues and I don't think a lot of people in Portsmouth are really into DIY punk/hardcore bands. It's a real shame cos when I first moved here the Horseshoe was active, a lot of people were doing all different sorts of shows, and generally turn-outs were ace. Portsmouth was great once.....



Everyone is better off now there are 8 miles of sea between us, that's all I can say.....

We have also done a split 10"/CD in those 5 years- get your facts straight!! I think it's a combination of both laziness and taking our time- whereas a couple of years ago we'd write a song, bash through it a couple of times at practise and that would be it, job done, we now take things a little slower, and think more about what we're doing. We have just recorded four hot new jams last week, one for an upcoming comp and the rest I'm not sure about yet, maybe a split 7inch or something? We always have a bunch of 'songs' that have been up our sleeves for a while, but aren't quite finished- they'll be unleashed as soon as Jack writes some lyrics that aren't about wanting to be a fisherman.

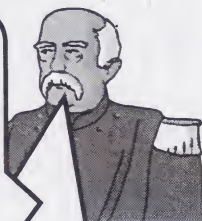




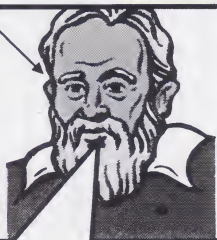
I hear rumours that between the three of you there are a number of folk/country side-projects, whats this all about then?

What do you get up to when you're not being all gruff and mean? What grand schemes do you have up your sleeves for the rest of the year?

Me and Jack are in an acoustic country-ish band with Tim from Atom Bomb- it's a bit of fun and keeps us out of trouble really. I play bass which is something I've never done before, and Jack plays banjo which again is all new to him- so we're both still learning to play properly but I gotta say already I fucking shred! We sporadically practise in my living room, get some beer in (tea for me!) and just hang out and play a few songs between watching 'Worlds Most Amazing Videos' on Bravo.



second gruffest man on the internet



[*Jack Chillerton edit - our album "bleak unison" should be available at Out Of Spite ON VINYL!!!!!! whoop!]

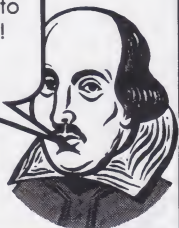
We're permanently gruff and mean Toby- Bailey even has a beard right now! Like a lot of the people reading this and alongside approximately 99% of the working population we all work jobs that are ultimately unfulfilling and a bit shit, but never get so bad that you have to quit. At least enables us to pay rent, eat, buy records and Bailey and Jack can get drunk. Luckily our employers are generally pretty flexible with time off for gigs and whatnot, so it's not all bad! We were hoping to sort some kind of tour this summer but Bailey has to write a really long dissertation about museums and stuff for his masters degree, so touring is on the backburner for a while. We're playing Out of Spite* this year, which will be amazing and hopefully we'll play as much as we can all over the place. I think that we're all going to Gainesville for the Fest this year, we're not officially playing or anything- it's just a holiday but if the opportunity arises to play at a house show or something then that would be fucking awesome! I went there last year and it was probably the best week of my life- you really should come!

Shakespeare's Joke Corner...

Q. How many promoters does it take to change a light bulb?



A. None, they get the bands to do all the work!





As you may have noticed in previous issues, I have a tendency to overhear conversations on public transport, however now I travel less for work I seem to see the same people every day on my journeys and I feel like I'm getting to know these people like a strange travelling dysfunctional family so I felt it was only right to introduce some of them to you...



Loud Religious Guy. This legend on the 7.50 Brighton to Bedford occupies a special place in my heart. He cannot stand people listening to music on the train and if he can hear a tiny bit of music escaping from someone's headphones he will reprimand them in the most patronising of ways. However he spends 90% of his journey talking really loudly on his phone. The best thing is that his conversations are seriously fucking random. The last one was him calling different church groups to rally support for a protest against a planned tennis court. He always ends his calls with a rather loud "god bless you!". I like to think he leads some luddite Christian offshoot that hate all modern technology to the extent of tennis equipment. Sadly my theory is destroyed by his constant phone use but I shall investigate further and report back.



American Hating Ticket Man. This merry fellow boards the 8.27 Gatwick to Redhill train and takes a sadistic delight in seeking out American families who've just got off their flights into England and are entering their idyllic holiday into the Surrey countryside. He then proceeds to ruin their once in a lifetime memories by checking their tickets knowing full well most flights include a Gatwick Express ticket (which cost about double the cost of normal tickets) and has a semi-organic moment where he points out their tickets aren't valid on this train and they will have to pay a fine of £10 a head. If this guy isn't on commission then he has a serious vendetta as he never checks anyone's tickets just large groups of Americans. I imagine he goes home at night and is spanked while eating the US flag and screaming the English national anthem. What an ambassador, I fully blame this man for the moment when America eventually invades England.

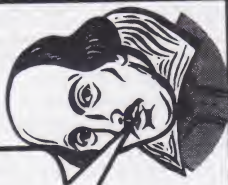
More Joke's from Shakespeare...

M15 Wannabe: I always seem to end up buying my season ticket from this creepy looking chap at the Brighton Travel Centre. Half James Bond, half Pee Wee Herman I've never seen someone so in need of an intervention for a comb over removal. All I want to do is by a weekly ticket from Brighton to Reigate but this guy thinks I have some hidden agenda as if I dare to buy another ticket at the same time he'll ask what trains I plan on getting and if I only buy a single he'll ask me how I'm planning on getting home (maybe my parents planted him there to stop me from staying out past 12...?). When I got mugged and had my railcard nicked (who the fuck steals a Young Person's railcard - I'm constantly watching crime watch in case I've become implicated in some Ocean's 11 style con) I had to buy a new one from him and when he saw I'd only bought it two weeks before he started muttering before disappearing for a bit before re-emerging and saying that he'd "consulted someone" and it'd be ok this time to replace it. I am 99% sure this guy was on the front line in Vietnam but am scared what he might do to me with his biro if I ask for confirmation.

Permanent Rave Come Down Man: This mucky pup is also on the 7.50 Brighton to Bedford train. Dressed in a two piece suit, this is the only give away that this man may be part of the business world. Apart from this costume he is clad in the classic early 90's raver parka, has greasy hair, is always a bit sweaty, is constantly chewing gum and blasts out hard house from his ipod (not a friend of loud religious guy). My only guess is that this guy goes clubbing EVERY NIGHT and just comes straight from the club to the train clearly still off his face on pills. This would explain why half way into the journey his music quiets down and he looks a little sorry for himself. I'd love to know where he works, I imagine him half cut giving a presentation about stocks in some plush office before puking over the share holders. I might bring a bottle of water and some coco-pops for him next week.



Q. Why do Anarchists only drink Green Tea?



A. Because proper tea is theft.

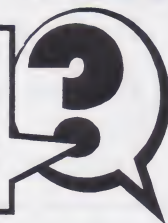




HOW TO PUT ON A GIG

Every now over the last seven years I put on gigs in Brighton. I have to admit I fucking hate it, it's a load of stress and not my favourite pass time at all, however sometimes needs must, if a great band needs a show and no one else will put them on then it ends up being me. This however means loads of other bands ask me for gigs and I find myself saying no a lot more than I'd like to. So to remedy this here's an easy how to guide so all you arseholes can just put them on yourself and stop bothering me! Future areas covered will include booking tours and putting out records, both of which (and putting on gigs) I've done a shit and half decent job of in the past so learn from my mistakes! This may not be a totally definitive guide but it sure as hell works for me and the last few gigs have gone alright!

1. Why are you putting on a gig? Sounds stupid but ask yourself this before you do it! Are you doing it to help out a band that really need a gig or are you doing it 'cause it seems like an easy laugh? Because believe me it's a world of stress and if you're not totally into it then it'll get a whole lot more stressful not just for you, but also for the bands who may have travelled far and if the gigs not done well it could fuck them off and anyone whose come to see them. It could also end up with you and/or the bands very much out of pocket so make sure you have the time and dedication.



2. Bands – If we're talking about a normal 8-11 evening gig and not some OTT all-dayer or festival then I'd recommend no more than 4 bands. 3 bands is a good option but it's always a safe bet to have a couple of local bands on the bill so unless 2 out of 3 are local I'd stick with a four band bill. Why the locals? Well for one thing it's supporting your local scene; it's letting local bands show what they can do in their own area. It also (here comes the mercenary promoter bit!) means there should hopefully be some people at the gig, hence try and get a couple of local bands who maybe don't have the same mates so they'll bring different people – I know this is shit and business like but it works best for everyone. This will sometimes mean mixing up the style of bands playing which can be a good way of stopping boredom – there's been loads of gigs where it's just been 100% Discharge style punk or all acoustic bands – how about mixing it up! You get a more varied bill to grab people's attention and you'll generally get more people. The most enjoyable (and yes packed!) gig I did had a punk band, an acoustic dude and a vaudeville anti-folk trio! Also always ask what bands expect money wise. Generally bands will just ask for "petrol money" but make sure you can afford this even if the gig goes arse up. If the band are fairly I'd say £20-£30 would be well received for petrol money but if you're talking a big drive (Leeds to Brighton for example) then I'd be looking at more like £50 if possible. If a band starts to ask for £100+ than I usually have alarm bells ringing and ask myself a couple of questions – i) Is there any chance of making enough money to pay all the bands, cover all my costs and still pay the band this much money? ii) if not, are this band that good that I'm willing to spend this much of my own money on them? Sometimes you might think it's worth spending your own money even if you think no one will come, but then you have to think is it fair on the band? If you really think no more than 20 people will come to a gig then maybe reconsider it.

3. Date – Not something you can always control but have a look around and see what else is on the night you want to book your gig for. Are there any other gigs on that night? It's not that big a deal if there are, but if there similar bands then you may have a problem that could arise up the night for everyone involved in your gig and the other person's, maybe ask if you can get your bands onto their bill and promote the show together? Also are there any major events (football or whatever) that night that may stop people from coming out? If you're promoting in a town where the population is a bit transient are there some times when gig turn outs drop? (like in Brighton all the students disappear over summer!).

4. Venue – This one's pretty important! It is a major headache to find a decent venue that covers all the key bases so sometimes you have to compromise but ideally a decent venue should: i) Be free or cheap to hire (anything over £60 will have a very bad affect on a DIY punk gig believe me!). If you're talking more money than this then it's worth letting bands know so they can be ready for lower payments if they really want a gig and the only venue is a costly one. You might also want to think about making the door price a bit more (like £4 or £5 rather than £3 or £4). ii) Have it's own PA and sound person if possible. If not then look around for any bands that have their own PA's before you hire one from a company as this can be expensive and a lot of hassle so ask around through mates, message boards etc. A standard 100W Gig PA should not set you back much more than £50 to hire so if you're getting into the £100 area you're being ripped off. A Sound Person is always good to have to run the PA, even if you're good at it, you'll be needing to sit on the door/tell bands when to play/stop playing/generally stressing (circle all as applicable). So having someone you know can do a good job with the PA is a must! If you have any mates who can do this then get them on the case! From my experience an offer of free entry and some food/drink usually seals the deal! It's also worth checking out the venue with a gig on there before you book it – is there a curfew? Is there a sound limiter? Does the venue usually only have acoustic gigs? Are they cool with a load of punks coming in and getting a bit noisy? Has any one had troubles with the venue before? Ask around a bit and see what you can dig up! Incidents I've had/seen by not checking out venues is a venue which has only one working light bulb (fun when packing a PA up!) and a venue which fuses several times at each gig (so all the backline and PA stops for 10 mins in the middle of a bands set!). Also it's important to think about location, if it's not central what public transport goes there and how late does that run?

5. Promotion – They don't call it **gig promotion** for nothing. It's one thing booking the bands, doing your mates a favour and sorting out that side of things but in the weeks before the gig you do need to promote the hell out of it! First get yourself an eye catching flyer; this doesn't have to be a Photoshop job (but if you know someone with it, it can help!) cut and paste or drawings do the job well but make sure it photocopies well. Get a ton of flyers and posters made. Put them up in every shop, pub, café and venue that will let you. Put flyers in music magazines in big shops (like Kerrang, Metal Hammer etc) ask zine folks if they'll send some out with their zines. Go to every punk show in the weeks before the gig and hand them out afterwards. Send info about the gig to local radio and papers and see if they'll pick up on it (try and find a fresh angle for this one – like "new punk night in the area" or something like that). Then there's the internet! If you have access to it, spread the word anyway possible, mspace, facebook, bebo all that shit! Message boards, particularly ones with a local focus can really help, however DO NOT RELY SOLELY ON THE INTERNET!

6. On the night: Ok this is when the stress really kicks in! Make sure that the bands are going to turn up a good two hours before doors so you can do a sound check. Then make sure you turn up a good half hour before the bands so anything going wrong with the venue can be sorted before they get there (maintain being professional for as long as you can!) such as equipment not working on in my case at the Hobgoblin, the venue leaving the remains of a party, including a load of gym equipment (!!) in the venue two hours before doors open! Make sure you have the backline sorted before the day of the gig (important but a lot of folks don't). Most bands will assume they're bringing their own guitar heads and drum breakables but ideally you want between the bands a drum kit, bass amp and one or two guitar amps that all the bands can share (to avoid taking up space and making quick change overs between bands). Check bands are happy to share, do not assume they will. If parts of the backline cannot be shared then ask around between mates in bands if there's anything they can lend for the night, otherwise you will have to again go down the equipment hiring route which can cause undue hassle and more money that will be coming from your pocket. Also make sure you have someone to sit on the door and take people's money, a float and some sort of marker or stamp (to stop the crusties trying to blag their way in!). Guest lists are a tenacious issue, some bands want them but what I try and explain is that as all the money goes to the bands, every person who gets in free to a £4 gig is taking a £1 from every band. I have a no guest list rule and there's rarely been a problem with this, it just makes life a lot easier. Try and make some food for the bands, they've often travelled straight from work to your gig and may not have had time to eat so a nice bowl of chilli, curry, pasta with some bread and some cake will go down very well! Cheap to make but priceless to a tired and hungry touring band. Extend some of this food to the sound person and you have the makings of a great night (remember, unhappy sound person = bad sound = bad gig)

I think that's about it really, try and enjoy the gig, you'll have about 10 mins during the last band when you relax a bit and everything's gone to time (on the subject of that leave a good 15 mins between each band for change over and for people to go out and smoke) where you forget about all the stress and have not yet thought about the hassle of cleaning up when you see people having a great time and for a millisecond contemplate the idea of doing it all over-again.

WHAT OTHERS HAVE TO SAY ABOUT
THE NEW WAVE OF CUT AND PASTE...

"A waste of NHS time and resources"

Surrey Primary Care Trust

"The real reason Heroic Doses split up"

Heroic Doses fan site

"A waste of a good Psychology degree"

The British Psychological Society

*"Time that could be better spent learning to
sing" anonymous member of Earth Dies*

Screaming

*"A continuing stumbling block in our
relationship" Toby's girlfriend*

*"Wasted years that no amount of litigation
will ever get back" Toby's Mum*

"Half decent" Toby